

UNIVERSITY OF NERR.  
LIBRARY

STACKS



LOS ANGELES COUNTY MUSEUM  
**B**ulletin of the Art Division

Volume xiii  
Number 1  
1961

BULLETIN OF THE ART DIVISION    Volume xiii, Number 1 : 1961

Quarterly publication of the Los Angeles County Museum, Exposition Park, Los Angeles 7, California

Edited by William Osmun · Photographs by George Brauer & Armando Solis

Designed & printed at The Plantin Press

Board of Supervisors, Los Angeles County :    ERNEST E. DEBS, Chairman

BURTON W. CHACE    FRANK G. BONELLI    WARREN M. DORN    KENNETH HAHN

Board of Governors & Directors of MUSEUM ASSOCIATES

WILLIAM T. SESNON, JR.

President, Board of Governors

EDWARD W. CARTER

President, Museum Associates

HOWARD F. AHMANSON

DAVID E. BRIGHT

SIDNEY F. BRODY

RICHARD F. BROWN

JUSTIN DART

CHARLES E. DUCOMMUN

C. V. DUFF

JOHN JEWETT GARLAND

MRS. FREEMAN GATES

ED N. HARRISON

DAVID W. HEARST

ROGER W. JESSUP

T. R. KNUDSEN

JOSEPH B. KOEPLI

MRS. RUDOLPH LIEBIG

MAURICE A. MACHRIS

CHARLES O. MATCHAM

DR. FRANKLIN D. MURPHY

JOHN R. PEMBERTON

VINCENT PRICE

WILLIAM J. SHEFFLER

NORTON SIMON

MRS. KELLOGG SPEAR

MAYNARD TOLL

DR. RUFUS B. VON KLEINSMID

MRS. STUART E. WEAVER, JR.

DR. M. NORVEL YOUNG

RICHARD F. BROWN

Chief Curator of the Art Division

JAMES ELLIOTT

Assistant Chief Curator of Art

EBRIA FEINBLATT

Curator of Prints & Drawings

STEFANIA P. HOLT

Curator of Costumes & Textiles

EUGENE I. HOLT, Assistant

Curator of Costumes & Textiles

GEORGE KUWAYAMA

Curator of Oriental Art

GREGOR NORMAN-WILCOX

Curator of Decorative Arts

WILLIAM OSMUN, Curator,

Administrative Assistant

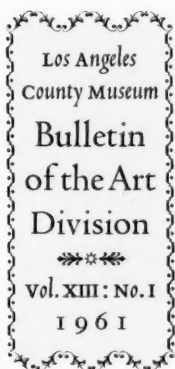
FRANCES ROBERTS NUGENT

Instructor in Art

HERBERT FRIEDMANN, Director of History, Science & Art

CHARLES F. GEHRING, Assistant Director

Cover: Bartolomeo Manfredi, Italian (c. 1580-1620), *Boy with a Flute*,  
oil on canvas, 39 x 30 in. The Adele S. Browning Memorial Collection.



## "BOY WITH A FLUTE"

By Bartolomeo Manfredi

THE COLLECTIONS of the Los Angeles County Museum are particularly rich in the art of the seventeenth and eighteenth centuries. An important addition is the recently acquired *Boy with a Flute*<sup>1</sup> (Fig. 1) by the Italian, Bartolomeo Manfredi (c. 1580–1620), the gift of Judge and Mrs. Lucius Peyton Green. It is a work of excellent quality; it is also a great rarity.

During his brief lifetime, Manfredi was famous and successful. He was patronized by distinguished and influential collectors who paid well for his paintings. He was honored by an official academy. And young as he was, he attracted many followers and imitators. But while many of his contemporaries kept their work in the public eye by painting enormous altarpieces for churches and spectacular decorative cycles for official buildings and palaces, he customarily did relatively small paintings for the intimate delight of private patrons. And shortly after his death, his manner of painting went out of style. So for almost three hundred years, his works were overlooked, lost and forgotten.

During the past forty years, interest in him and his *œuvre* has revived. But very few of his works survive. Many pictures in European museums are attributed to him; most of them are by his followers. In fact, probably no more than twenty works by Manfredi's own hand can be positively identified anywhere in the world today. Of these twenty, only two belong to American public collections:<sup>2</sup> the County Museum's *Boy with a Flute* and the *Mars Punishing Cupid* (Fig. 2) in the Chicago Art Institute. The painting in Chicago is Manfredi's largest known work and the best surviving example of his early phase. But it is not entirely typical of his usual style.

The County Museum's new picture in contrast is a work of Manfredi's maturity and an admirable example of his characteristic manner of painting.

The *Mars Punishing Cupid* is a rather playful presentation of a traditional classical subject. Allegories of love were popular in Rome during the first twenty years of the seventeenth century, and they appear in works by Caravaggio, Baglione and several other masters. Manfredi's version was probably inspired by a canvas representing *Profane Love Victorious over Learning and the Arts* (Fig. 3), in the Staatlichen Museen, Berlin-Dahlem, which had been painted about 1603 by Caravaggio, or by a painting now lost, representing *Sacred Love Victorious over Profane Love* which Caravaggio painted for his patron Cardinal del Monte. Ordinarily Manfredi did not represent mythological subjects. Instead he was a kind of seventeenth century Damon Runyon. His models were the small-time operators of the lively and picturesque Roman *demi-monde*—soldiers and their women, gypsies, card-sharks, and con-men, pages, young artists and bohemians. Sometimes his models enact religious subjects. The *Denial of Saint Peter* was a favorite, for it could be set in a tavern which was their natural habitat, and it presented a situation of betrayal which they could well understand. But whatever the nominal religious or mythological significance of the scenes they enact, fundamentally Manfredi's models are shown going about their customary daily lives. They gamble and quarrel with each other; they gang up together to victimize the unsophisticated; they gossip and tell fortunes; and they enjoy the pleasures of life, of their fancy dress, of drink, and of music.

The *Boy with a Flute* is a fine example of this kind of genre painting. Possibly it does have some symbolic significance. For seventeenth century artists often painted with a kind of double-talk, concealing symbolic ideas within apparently straightforward genre subjects. It might have belonged with Manfredi's paintings of drinking soldiers (Fig. 4) in a series symbolizing the pleasures of the senses.<sup>3</sup> Series of this sort usually included figures symbolic of the sensations of taste, touch, sound, smell and sight. At least two painters who were associated with Manfredi carried out such series.<sup>4</sup> One was the Spaniard, Jusepe Ribera (c. 1590–1652) who was studying in Rome during the second decade of the seventeenth century just when Manfredi, whose work he certainly knew, painted the *Boy with a Flute*;<sup>5</sup> the other was the Dutchman, Mattia Stomer (1600–after 1650), who did not arrive in Rome until about 1630, a decade after Manfredi's death, but who was influenced by him and his followers.<sup>6</sup>

However, the *Boy with a Flute* is probably a single independent painting in praise of the pleasure of music. This is the simplest explanation, and the likeliest one; for Manfredi's most famous painting, *The Concert* (Fig. 5) which was probably purchased from the artist by the Grand Duke of Tuscany<sup>7</sup> and is now in the Uffizi Galleries in

Flor  
Mar  
Ver  
a pl



FIG. 1. Bartolomeo  
Manfredi, Italian  
(c. 1580-1620).  
Boy with a  
Flute, oil on canvas,  
39 x 30 in. The  
Adele S. Browning  
Memorial Collection.

Florence, was just such a subject, and there are innumerable similar paintings by Manfredi's contemporaries in Italy and North Europe.

Musical genre subjects had made their first appearance in Italy a century earlier in Venice, where they were originated by Giorgione and his followers.<sup>8</sup> They reflected a pleasure which was widespread in Western Europe during the Renaissance and

FIG. 2. Manfredi,  
Mars Punishing  
Cupid, oil on  
canvas, 69 x 51 3/4  
in. Charles H. and  
Mary F. S. Worcester  
Collection. The Art  
Institute of Chicago.



Baroque  
sources  
gathered  
men  
century  
phonetic  
introduc  
1595  
patron  
*Youths*  
the M  
Whet  
forwar  
music  
bunch  
expert  
it and  
*Player*  
grad)  
out sim  
Uffizi  
*a Flute*

Th  
than t  
includ  
figures  
than t  
their n  
music  
scious  
each o  
for the

Pe  
But th  
like th  
repres  
were p

Baroque epochs, as we know from literary sources—that is, for groups of friends to gather privately to sing or to play instrumental music, much as in the twentieth century we listen together to high fidelity phonographs. This type of painting was introduced into Rome by Caravaggio. About 1595 he painted, for his first important patron, Cardinal del Monte,<sup>9</sup> a *Concert of Youths* (Fig. 6) which has been acquired by the Metropolitan Museum in New York. Whether Caravaggio's *Concert* is straightforward genre or "an allegory of love and music, with a Bacchic reference in the bunch of grapes" as the great Caravaggio expert, Walter Friedlaender has suggested,<sup>10</sup> it and such paintings as Caravaggio's *Lute Player* (in the Hermitage Museum, Leningrad) no doubt inspired Manfredi to carry out similar musical genre paintings, like the *Uffizi Concert* and the *Los Angeles Boy with a Flute*.

The *Uffizi Concert* is a larger painting than the *Los Angeles Boy with a Flute*. It includes not only the instrumentalists but also a boy holding a score and two older figures who are listeners or perhaps singers. All of them seem to be more mature than the boys in Caravaggio's *Concert*, and they are certainly much more intent on their music. If there is any underlying symbolic meaning, it is concealed by the musicians' concentration on their playing, and by their complete lack of self-consciousness. They seem to have achieved a remarkable psychological rapport with each other; and the scene is so intimate as to suggest that they are playing entirely for themselves and their own enjoyment rather than for an audience.

Perhaps the *Boy with a Flute* may be a study of one member of such a group. But the model seems more likely to be just what he appears to be, a solitary musician like the *Hermitage Lute Player*. He is not actually making any sound at the moment represented; he is fingering the openings, but he is not lipping the flute<sup>11</sup> as if he were playing it. Furthermore he is not so intent as the musicians in the *Uffizi Concert*,



FIG. 3. Caravaggio (1573-1610). *Profane Love Victorious Over Learning & the Arts*, oil on canvas, Staatlicher Museen, Berlin-Dahlem.



and his attention wanders from the flute a little absent-mindedly. He has twisted around in his chair so that he looks out of the painting toward the viewer. The effect is not as though he were following a score or watching other musicians, but as though he were trying to make an appeal with his music. Perhaps he is lonely and imagines his beloved; or perhaps she is in fact before him. He is certainly not playing a gay or sprightly tune, for his face is very serious and his eyes, veiled in shadow, are melancholic.

The sense of the mood and personality differentiates this painting, and all of Manfredi's work, from that of most of his followers. Too often they produced mere costume pieces, using their subjects as pretexts to display their virtuosity as painters of fabrics. Manfredi's *Boy with a Flute* is a kind of clothes-horse, to be sure. The superbly painted fur-trimmed hat (identical to that worn by an old man symbolizing winter in another painting by Manfredi)<sup>12</sup> seems hardly appropriate for the subject or for the equable Roman climate. The satins and velvets which the boy wears so informally are rather too opulent for him, and the drapery loosely wrapped across his back and over his chest seems to have no functional purpose. Obviously Manfredi delighted in the opportunities provided him by the costume for a display of color and of his skill as a painter. Indeed, in spots (like the sleeve) the richly varied brushwork and painterly effects are a little forced. But a recent article<sup>13</sup> has proved that while such costumes were probably not those of the ordinary man on the street, they were worn by dandies, by pages, bohemians and the like. It was a mode of dress rather like our contemporary neo-Edwardian style—deliberately a little archaic and rather too elegant. Manfredi redeemed this affectation by his characterization of the sitter's personality; the artificiality of the costume itself and of the bravura handling really emphasizes by contrast the boy's melancholia and his earnestness.

Conceivably the painting is a mirror-image. The position of the chair, the turning of the boy's head and the direction of his regard—right into the eyes of the spectator—all suggest this possibility. The same model seems to have served for another painting, the famous *Narcissus* (Fig. 7) in the National Gallery of the Barberini Palace in Rome. And it is tempting to think of both paintings as self-portraits of the artist, particularly because the attribution of the *Narcissus*, a truly great painting, has long puzzled scholars. Many of them have felt it to be of such quality as to justify its attribution to Caravaggio himself.<sup>14</sup> It might be linked with the *Boy with the Flute* not only through the identity of the model, but also because its subject may symbolize the sense of vision, just as the Los Angeles painting might symbolize hearing and the d'Este *Drinking Soldiers* (Fig. 4) taste. But this hypothesis is contradicted by historical fact. For the model appears to be only eighteen or nineteen years

old. He  
a *Flute*  
century  
probab

Un  
only ha  
of mos  
ings, b  
format  
do kno  
the Lo  
tiano, b  
tain. O  
centur  
man de  
writing  
ed his  
would  
about  
MS w  
twenti  
publish  
during  
terven  
ing an  
Manci  
the ye  
cini's  
they a  
he ma  
The q  
during  
cate.<sup>16</sup>  
but th  
and w  
been r  
Af



old. He surely can have been no older than his early twenties. Yet Manfredi's *Boy with a Flute* must be placed chronologically well into the second decade of the seventeenth century when the artist, whose exact age is not known, was at least twenty-five and probably was over thirty.

Unhappily we are not only handicapped by the loss of most of Manfredi's paintings, but also by a lack of information about his life. We do know that he was born in the Lombard village of Ostiano, but just when is uncertain. One of his seventeenth century biographers, the Roman doctor Giulio Mancini, writing about 1620, recorded his age as 33 or 34, which would place his birth date about 1587.<sup>15</sup> But Mancini's MS was forgotten until the twentieth century—it was not published until 1956. And during the three centuries intervening between the writing and the publication of Mancini's *Trattato*, somehow

the year 1580 came to be commonly accepted as Manfredi's birth date. Despite Mancini's evidence to the contrary, many scholars still believe *circa* 1580 is correct, and they are not necessarily mistaken. For although Mancini usually was fairly accurate, he may not have known Manfredi personally and may have only guessed at his age. The question of Manfredi's birth date was further complicated by the publication during the Fascist regime of a document which purported to be his baptismal certificate.<sup>16</sup> It was dated 1582. Recently this document has been attacked as spurious,<sup>17</sup> but the fact that by 1615 Manfredi was one of the most influential painters in Rome and was famous in other regions of Italy as well, indicates that he is likely to have been more mature than Mancini thought.

After some training at home in Lombardy, Manfredi had gone very young to

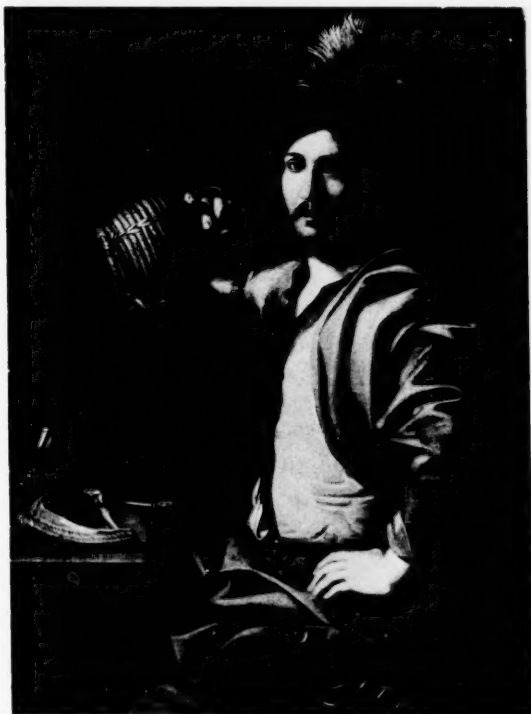


FIG. 4. Attributed to Robert Tournier, French (1604-1670), *Drinking Soldier* (after Manfredi), oil on canvas. Estense Gallery, Modena.



FIG. 5.  
Manfredi,  
Concert,  
Uffizi Galleries,  
Florence.

Rome, which was then the artistic center of Italy. For a time he was a pupil of Cristoforo Roncalli called *il Pomarancio* (1552-1626). Roncalli worked in a pedantic late Mannerist style which was in the process of being outdated by two groups of painters. One of these was under the leadership of the Bolognese Annibale Carracci (1560-1609) and included such luminaries as Guido Reni, Domenico Zampieri called *Domenichino*, and Giovanni Lanfranco, most of them fellow-countrymen of Annibale's from Emilia. The other, consisting of artists from every region in Italy, from France, Spain and the Low Countries, was centered on another Lombard, Michaelangelo Merisi who was called Caravaggio from the name of the village where he was born in 1573. Manfredi became an adherent of this second group.

Professor Roberto Longhi, the most distinguished authority on Caravaggio's followers, believes that Manfredi did not become a Caravaggist until about 1610, the year of Caravaggio's death. Longhi accepts Mancini's dating of Manfredi's birth

and the  
not the  
painter  
evant t  
visited  
to hav  
ordina  
of you  
fredi M  
These  
during  
miers n  
Segher  
about  
posed  
Profes

and therefore assumes Manfredi still to have been very young by 1610. But Mancini is not the only seventeenth century source of information about Manfredi. A German painter-historian, Joachim van Sandrart, provides some important information relevant to him and his life.<sup>18</sup> Sandrart did not publish his book until 1675. But he had visited Rome during the early 1630s, had travelled extensively in Italy, and seems to have been a careful observer, scrupulous in gathering and recording facts. So ordinarily there is no particular reason to doubt his statements. He says that a number of young painters, particularly North Europeans, worked in what he calls the *Manfredi Manier*. He singles out three painters specifically as much indebted to Manfredi. These three were Nicholas Regnier<sup>19</sup> (or Renieri) of Maubeuge who was born during 1590 and arrived in Rome about 1615, Valentin de Boulogne<sup>20</sup> from Colomiers near Paris, who was born in 1594 and arrived in Rome during 1612, and Gerard Seghers<sup>21</sup> (or Zegers) who was born in Antwerp during 1591 and arrived in Rome about 1611. They were all three born within a decade of 1587, the latest date proposed for Manfredi's birth, and arrived in Rome within five years after the date Professor Longhi proposes for the beginning of Manfredi's Caravaggesque phase.



FIG. 6. Caravaggio,  
Concert of  
Youths, oil on  
canvas, Rogers Fund  
1952, Metropolitan  
Museum, New York.

Because all three were in fact profoundly influenced by Manfredi, it seems likely that he was already well known and admired when they arrived in Rome. Thus he must have been working in a Caravaggesque style long enough both to feel assured in it and to have established a public reputation as a leading practitioner of it. If Manfredi was only 25 and had been a Caravaggist only a year or two when the twenty-year-old Seghers arrived in 1611, or even if Manfredi was 28 and had been a Caravaggist five years when the twenty-five-year-old Regnier arrived in 1615, such an influence on them would have been phenomenal. Caravaggio himself did not achieve such success and recognition until he was commissioned the three paintings in the Contarelli Chapel in 1597 when he was 24; and his style does not seem to have attracted imitators before 1601 at the earliest, by which time he was 28. If on the other hand Manfredi was born about 1580, and had begun painting in a Caravaggesque style about 1606 as I believe, he would have been about 32 and would have had five or six years to develop his Caravaggesque style and to establish his reputation when Seghers arrived in Rome during 1611. And by 1615 when Regnier arrived, Manfredi would have been fully mature and nationally known, as in fact he was.

Just what contact Manfredi had with Caravaggio is not known. No document earlier than 1610 has been found in Rome which mentions Manfredi by name;<sup>22</sup> and Caravaggio consistently discouraged and abused painters who imitated his style, apparently because he thought they were attempting to steal his thunder.<sup>23</sup> So it is impossible to establish with assurance any personal contact between Caravaggio and Manfredi. However two minor bits of evidence hint that they may have been intimates. The first is Caravaggio's reference in the hearing of a libel suit during 1603 to a former servant who like Manfredi was named Bartolomeo.<sup>24</sup> Possibly this servant actually was Manfredi; for he would then have been no older than 23 and might have been serving as a kind of senior apprentice to his landsman, following a well-established custom of the time.<sup>25</sup> In the same hearing Caravaggio referred admiringly to the Cristoforo Roncalli who was Manfredi's earliest master in Rome. Caravaggio and Roncalli fell out with each other in 1606,<sup>26</sup> just about the time I believe Manfredi began to work in a Caravaggesque style; probably the earlier friendly association of the two older men, involved Manfredi as well.

Whether Manfredi had intimate personal contact with Caravaggio or not, he could hardly have avoided hearing of Caravaggio, the most controversial painter in Rome, as early as the execution of the paintings in the Contarelli Chapel during 1597 to 1602. From that time on until Caravaggio's flight from the city in 1606, Manfredi like any other young painter must at least have heard much talk about him and have seen most of his paintings. For Caravaggio's reputation as a man was spread

by his fr  
He enjo  
highest  
public  
ignored.  
have be  
vaggio a  
ment of  
or very

It is pr  
began to  
style wi  
to his ov  
haps im  
vaggio  
1606, the  
the city  
der; so  
son to fo  
ation w  
earlier n  
who had  
tempt to  
calli left  
time, so  
style. Th  
first tim

No  
of his v  
Caravag  
typical  
of the fi  
which t  
his port  
be seen  
anticipa  
thereaft

by his frequent brushes with the law; and his reputation as a painter was unsurpassed. He enjoyed the protection and the patronage of the leading collectors among the highest Roman clerical and secular aristocracy; and he carried out many important public commissions, which were both praised and damned, but which were never ignored. Thus Manfredi must have become aware of Caravaggio and his style at the moment of his arrival in Rome, or very soon after.

It is probable that Manfredi began to study Caravaggio's style with an eye to adapting to his own use about 1606, perhaps immediately after Caravaggio left Rome. In May of 1606, the older painter had fled the city in disgrace after a murder; so Manfredi had no reason to fear the wrathful retaliation which Caravaggio had earlier made against Baglione who had been so bold as to attempt to imitate his style. Roncalli left Rome about the same time, so Manfredi would have felt under no obligation to continue working in *his* style. Thus by the end of 1606 Manfredi must have felt himself mature and, for the first time, entirely independent.

No pre-Caravaggesque paintings by Manfredi have been recognized. But such of his works as the Chicago *Mars Punishing Cupid* (Fig. 2), while undoubtedly in a Caravaggesque style, still show some traces of Roncalli's influence. They also seem typical of the work being done by advanced young painters during the later years of the first decade of the seventeenth century. By a little before 1615, the year during which the Academy in Florence gave Manfredi the official recognition of asking for his portrait, he had evolved his personal variation on Caravaggio's style. This is to be seen in the Uffizi *Concert* (Fig. 5) and in the Los Angeles painting, which perhaps anticipated the *Concert* by a few months or a year. How Manfredi's style evolved thereafter is difficult to say, because none of his paintings are dated. But presumably



FIG. 7.  
Anonymous imitator  
of Caravaggio,  
perhaps Manfredi,  
*Narcissus*.  
National Gallery of  
the Barberini  
Palace, Rome.

there were no important changes before his death during 1620, although Mancini wrote about that time that Manfredi was beginning to paint public as well as private commissions.

Manfredi's style of secularized Caravaggism was adopted during his lifetime and carried on afterwards by the painters of the group which Sandrart characterized as the *Manfredi Manier*. Most of them were from France or the Low Countries. Led particularly by Valentin and by the Dutch Gerrit van Honthorst (1590-1656), they vulgarized the style and exaggerated it. The vulgarization was too great for the official taste in Rome, particularly after the election of the conservative Bolognese Gregory XV as Pope in 1621. And the exaggeration transformed Manfredi's heartfelt and expressive conception of his subjects into empty and pretentious formulae, which soon ceased to have even the appeal of novelty to private patrons. So during the 1620s the popularity of the *Manfredi Manier* steadily declined, and most of Manfredi's followers returned to their native places where usually they eventually discarded the *Manier*. By 1630, the style was outdated in Rome and rarely used.

Manfredi's followers were soon forgotten, and so was he. The works of Caravaggio, his master, survived in churches and were seen by succeeding generations and remembered, although usually as horrid examples, by art historians. Manfredi was an important painter and an influential one. But his paintings were all in private hands, and appealing as they are, they could never pretend to the commanding power of Caravaggio's mature works. So they were neither seen nor remembered, and except for happy accidents of rediscovery they have been lost and forgotten. Therefore the appearance of the *Boy with a Flute* in the County Museum is an important event. Scholars interested in seventeenth century painting will welcome it as another example of his all too rare work; and the public can hardly fail to respond to it as a fine painting in a style particularly agreeable to twentieth century taste.

ALFRED MOIR

<sup>1</sup> Oil on canvas, signed and dated 1620. The subject is in the

<sup>2</sup> A third of the original size. The painting, of Manfredi's only through deny the at

<sup>3</sup> There are early as 1620. Professor L. Tournier (Manfredi h

<sup>4</sup> The Flute (1637) who with the gr a single pa Ghent) rep

<sup>5</sup> Ribera the five ser mentioned Mancini in about 1620. abeth du C New York in the Prad Holding an touch. Pre signed and picting the Mirror in t the same c are somew (125 x 98 the origina appeared i son 59), w Trapiet, of Darby ("T America x of the Am

<sup>6</sup> Stome risty of the the Sicilian ing symbo Los Angel model fro young wo

<sup>7</sup> Variou torians rec Manfredi. Roberto L porzioni, 1

## NOTES

<sup>1</sup> Oil on canvas, 39 x 30 in. (A.6052.58.59.60-13.) The Adele S. Browning Memorial Collection, gift of Judge and Mrs. Lucius Peyton Green. Benedict Nicolson has informed the Museum that another version of the subject is in the Museum at Halle in East Germany.

<sup>2</sup> A third painting attributed to Manfredi which belongs to a private collector in New York, is on permanent loan to the Chicago Art Institute. The subject is *The Fortune Teller*; the painting is in oil on canvas and measures 53¼ x 41¼ in. The distinguished German authority on Italian sixteenth and seventeenth century painting, Herman Voss, has authenticated it as a work of Manfredi's maturity. I am familiar with the painting only through a photograph, so I can neither accept nor deny the attribution to Manfredi.

<sup>3</sup> There are two paintings of drinking soldiers in the d'Este Gallery in Modena. They are documented as early as 1624 when they were in the collection of Cardinal Alessandro d'Este, attributed to Manfredi. But as Professor Roberto Longhi has pointed out, they were probably actually painted by the French artist Robert Tournier (1604-1670), exact copies of lost originals by Manfredi himself, whose follower Tournier was.

<sup>4</sup> The Flemish painter Theodoor Rombouts (1597-1637) who was in Rome during 1620 and was associated with the group of painters around Manfredi, carried out a single painting (now in the Museum of Fine Arts, Ghent) representing all five senses.

<sup>5</sup> Ribera probably painted five paintings representing the five senses just contemporaneously; such a cycle is mentioned by the Roman art historical writer Giulio Mancini in his biography of Ribera, which was written about 1620. None of these paintings survive. But Elizabeth du Gue Trapier in her book on Ribera (*Ribera*, New York, 1952, pp. 77-81) has identified a painting in the Prado Museum, Madrid, representing a *Blind Man Holding an Ancient Head*, as symbolizing the sense of touch. Presumably the Prado painting, which Ribera signed and dated 1632, belonged to a second series depicting the senses. It seems likely that the *Man with a Mirror* in the Rijksmuseum, Amsterdam, belonged to the same cycle, although its dimensions (113 x 89 cm) are somewhat smaller than those of the Prado painting (125 x 98 cm). The Amsterdam painting was probably the original of the engraving by Jacques Couché which appeared in his *Galerie du palais royal* (volume 1, livraison 59), which was published in Paris during 1786. (See Trapier, *op. cit.*, p. 234 and figure 156.) Delphine Fitz Darby ("The Wise Man with the Looking Glass," *Art in America* xxxvi (1948), pp. 113-26) has identified a copy of the Amsterdam painting as representing Socrates.

<sup>6</sup> Stomer's cycle consists of five paintings in the Sacristy of the Church of San Giorgio (Chiesa Madre) in the Sicilian town of Caccamo near Palermo. The painting symbolic of hearing represents a flutist as does the Los Angeles painting. However Stomer used a different model from Manfredi's and he is accompanied by a young woman and a boy.

<sup>7</sup> Various seventeenth and eighteenth century art historians record the purchases of the Grand Duke from Manfredi. They have been studied in some detail by Roberto Longhi, "Ultimi Studi sul Caravaggio," *I Proporzioni*, 1 (1943), pp. 48-49, note 42.

<sup>8</sup> For instance in the famous *Musicals* in the Pitti Palace and in the Queen's collection at Hampton Court. Just who painted these two pictures is disputed: the former is generally attributed either to Giorgione or to the young Titian; the latter has been attributed to Giorgione, Lotto, Torbido and (most likely) the aged Giovanni Bellini.

<sup>9</sup> According to the seventeenth century art historians Giovanni Baglione, whose *Vite* was first published in 1642, and Giovanni Pietro Bellori, whose *Idea della Bellezza* was published in 1672.

<sup>10</sup> Walter Friedlaender, *Caravaggio Studies*, Princeton, 1955, p. 148.

<sup>11</sup> The instrument is a transverse tenor flute (also known as an *Alleman*). The ancestor of the model flute, it was made of a single piece of boxwood with a cylindrical bore, and had six holes.

<sup>12</sup> An *Allegory of the Four Seasons* which once belonged to Feodor Chaliapin, and was recently on the New York art market.

<sup>13</sup> Stella Mary Pearce, "Costume in Caravaggio's Painting," *Magazine of Art*, April 1953, pp. 147-54.

<sup>14</sup> See Nolfo di Carpegna's catalogue, *Caravaggio e i Caravaggeschi*, Rome, 1955, p. 6, No. 1.

<sup>15</sup> Giulio Mancini (edited by Adriana Marucchi with notes by Luigi Salerno), *Trattato della Pittura*, 2 vols., Rome, 1956-57, I, p. 251.

<sup>16</sup> Published by Tullio Bellomi, "Un grande pittore Mantovano-Cremonese," *Cremona*, I, 1929, pp. 796-98.

<sup>17</sup> For instance, it was described as among "pretesi documenti locali" in the catalogue of the epochal exhibition of Caravaggio and his followers held in Milan during 1951.

<sup>18</sup> Joachim von Sandrart (edited by A. R. Peltzer), *Teutsche Academie*, Vienna, 1925, p. 277.

<sup>19</sup> *Ibid.*, p. 368. <sup>20</sup> *Ibid.*, p. 256. <sup>21</sup> *Ibid.*, p. 170.

<sup>22</sup> He is first mentioned in a register of the communicants in the parish of Sant' Andrea della Fratte in Rome, where his name appears during the years 1610 to 1619. See Bruno Henrich's article in Thieme-Becker's *Kunstlerlexikon*, xxiv, 1930, pp. 8-9.

<sup>23</sup> Hence the libel of which he was accused by the painter-historian Giovanni Baglione in 1603.

<sup>24</sup> For a translation of selected documents involving this suit, see Walter Friedlaender, *Caravaggio Studies*, *op. cit.*, pp. 270-79. A more complete transcription of the relevant documents is given by Sergio Samok Ludovici in his *Vita del Caravaggio*, 1955, pp. 145-66.

<sup>25</sup> When Manfredi himself was a mature master, he had two such servants, one named Francesco Guarini, the other a Savoyard named Pietro Dontelli (Pierre Dontels), both of whom were painters but were described as Manfredi's "servitori."

<sup>26</sup> They were rivals for an important commission in Loreto. Roncalli won it and Caravaggio was so angry that according to Baglione, he hired an assassin to do Roncalli in. The rivalry between Caravaggio and Roncalli is discussed by Roberto Longhi "L'Ecce Homo del Caravaggio a Genova," *Paragone*, No. 51, 1954, pp. 3-13.



## A Selected List of Los Angeles County Museum Publications

A complete list of publications is available at the Museum Bookshop

*All prices include tax, but add 15c per catalogue for mailing*

*California Water Color Society*, 40th National exhibition, Oct. 19 to Nov. 27, 1960. (24 pages, illustrated.) \$1.00

*1960 Annual Exhibition, Artists of Los Angeles & Vicinity*. Paintings in oil, and related media. (32 pages, illustrated, directory of artists.) \$1.00

*Craftsmanship, 2nd Biennial Exhibition of Southern California Designer-Craftsmen*, January 6 to February 7, 1960. (36 pages, illustrated.) \$1.25

*1959 Annual Exhibition, Artists of Los Angeles & Vicinity*. Oil paintings, water colors, graphic arts and sculpture. (36 pages, illustrated, directory of artists.) \$1.00

*Four Abstract Classicists*, Loan exhibition of four California painters. September 16 to October 18, 1959. (72 pages, all works illustrated, 4 plates in color.) \$2.00

*Woven Treasures of Persian Art*, Loan exhibition. April 1 to May 23, 1959. (70 pages, freely illustrated.) \$2.50

*California Water Color Society*, 38th National exhibition. Nov. 12 to Dec. 9, 1958. (24 pages, illustrated.) \$1.00

*Irving Gill*, Photographs of his architecture. October 1 to 26, 1958. (60 pages, freely illustrated.) \$1.00

*1958 Annual Exhibition, Artists of Los Angeles & Vicinity*. Oil paintings, water colors, graphic arts and sculpture. (36 pages, illustrated, directory of artists.) 75c

*Honore Daumier*, Loan exhibition of prints, drawings, water colors, paintings and sculpture. November 1958. (72 pages, freely illustrated.) \$2.50

*Edgar Degas*, Loan exhibition of paintings, drawings, prints and sculpture. March 1958. (100 pages, 85 reproductions, including six in color.) \$2.00

*Jacques Callot*, Loan exhibition of prints and drawings. September 18 to October 20, 1957. (42 pages, freely illustrated.) \$1.50

*1957 Annual Exhibition, Artists of Los Angeles & Vicinity*. Oil paintings, water colors and sculpture. (36 pages, illustrated, directory of artists.) 75c

*Costume Design for the Theatre*, Loan exhibition. March 9 to June 3, 1956. (20 pages, illustrated.) 50c

*Stanton MacDonald-Wright*, Retrospective exhibition of paintings. January 19 to February 19, 1956. (28 pages, freely illustrated.) \$1.50

*Art of the Weaver*, Loan exhibition of textiles. October 8, 1954 to January 2, 1955. (24 pages, illustrated.) 50c

*California Prints and Drawings*, Loan exhibition from the Robert B. Honeyman, Jr. Collection. Dec. 10, 1954 to Jan. 15, 1955. (44 pages, freely illustrated.) 75c

*Raoul Dufy (1877-1953)*, Loan exhibition. July 14 to September 12, 1954. (44 pages, freely illustrated, 6 plates in color.) \$1.50

*Medieval & Renaissance Arms & Armor*, Loan exhibition. Jan. 15 to March 18, 1953. (84 pages, illustrated.) \$1.25

*English Silver Cream Jugs of the Eighteenth Century, Munro Collection*, Loan exhibition. 1952. (46 pages, fully illustrated.) \$2.86

*The Art of Greater India*, Loan exhibition. March 1 to April 16, 1950. (128 text pages and 138 plates.) \$2.34

*Leonardo da Vinci*, Loan exhibition. June 3 to July 17, 1949. (144 pages and 77 plates.) 52c

*2000 Years of Silk Weaving*, Loan exhibition. 1944. (63 pages and 87 plates.) \$1.56

### THE PERMANENT COLLECTIONS

*Gothic and Renaissance Sculptures in the Collection of the Los Angeles County Museum*, Catalogue and guide, 1951. (185 pages, fully illustrated.) \$3.00

*Catalogue of Paintings, I. "Italian, French and Spanish Paintings, XIV-XVIII Century."* 1954. (80 pages, fully illustrated.) \$2.60

*Catalogue of Paintings, II. "Flemish, German, Dutch and English Paintings, XV-XVII Century."* 1954. (88 pages, fully illustrated.) \$2.60

*The Mr. and Mrs. George Gard de Sylva Collection of French Impressionists and Modern Paintings and Sculpture*, 1950. (78 pages, fully illustrated.) 78c



## GIFTS or Bequests

to the Los Angeles County Museum are a contribution to the cultural life of the community and may be designated as permanent memorials. Such gifts, whether of money or of objects of art, are deductible from inheritance or income taxes

